

Otessa Moshfegh

On behalf of The Clegg Agency

Otessa Moshfegh is a fiction writer from Boston. She was awarded the [Plimpton Prize](#) for her stories in the [Paris Review](#), and granted a creative writing fellowship from the National Endowment for the Arts. She is currently a Wallace Stegner fellow at Stanford.



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Publications

Fiction

Publication Details	Notes
DEATH IN HER HANDS 2020 Jonathan Cape	<p>While on her daily walk with her dog in the woods near her home, Vesta comes across a chilling handwritten note. Her name was Magda. Nobody will ever know who killed her. It wasn't me. Here is her dead body.</p> <p>Shaky even on her best days, Vesta is also alone, and new to the area, having moved here after the death of her husband. Her brooding about the note grows quickly into a full-blown obsession: who was Magda and how did she meet her fate?</p> <p>From the Booker-shortlisted author of EILEEN comes this razor-sharp, chilling and darkly hilarious novel about the stories we tell ourselves and how we strive to obscure the truth.</p>

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MY YEAR OF REST AND RELAXATION 2018 Jonathan Cape	<p>A shocking, hilarious and strangely tender novel about a young woman's experiment in narcotic hibernation, aided and abetted by one of the worst psychiatrists in the annals of literature. Our narrator has many of the advantages of life, on the surface. Young, thin, pretty, a recent Columbia graduate, she lives in an apartment on the Upper East Side of Manhattan paid for, like everything else, by her inheritance. But there is a vacuum at the heart of things, and it isn't just the loss of her parents in college, or the way her Wall Street boyfriend treats her, or her sadomasochistic relationship with her alleged best friend. It's the year 2000 in a city aglitter with wealth and possibility; what could be so terribly wrong? This story of a year spent under the influence of a truly mad combination of drugs, designed to heal us from our alienation from this world, shows us how reasonable, even necessary, that alienation sometimes is. Blackly funny, both merciless and compassionate – dangling its legs over the ledge of 9/11 – this novel is a showcase for the gifts of one of America's major young writers working at the height of her powers.</p>
HOMESICK FOR ANOTHER WORLD 2017 Jonathan Cape	<p>There's something eerily unsettling about Ottessa Moshfegh's stories, something almost dangerous while also being delightful – and often even weirdly hilarious. Her characters are all unsteady on their feet; all yearning for connection and betterment, in very different ways, but each of them seems destined to be tripped up by their own baser impulses. What makes these stories so moving is the emotional balance that Moshfegh achieves – the way she exposes the limitless range of self-deception that human beings can employ while, at the same time, infusing the grotesque and outrageous with tenderness and compassion. The flesh is weak; the timber is crooked; people are cruel to each other, and stupid, and hurtful, but beauty comes from strange sources, and the dark energy surging through these stories is oddly and powerfully invigorating. Moshfegh has been compared to Flannery O'Connor, Jim Thompson, Shirley Jackson and Patricia Highsmith but her voice and her mastery of language and tone are unique. One of the most gifted and exciting young writers in America, she shows us uncomfortable things, and makes us look at them forensically – until we find, suddenly, that we are really looking at ourselves.</p>

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EILEEN 2016 Jonathan Cape	<p>The Christmas season offers little cheer for Eileen Dunlop, an unassuming yet disturbed young woman trapped between her role as her alcoholic father's carer in his squalid home and her day job as a secretary at the boys' prison, filled with its own quotidian horrors. Consumed by resentment and self-loathing, Eileen tempers her dreary days with perverse fantasies and dreams of escaping to the big city. In the meantime, she fills her nights and weekends with shoplifting, stalking a handsome prison guard named Randy, and cleaning up her increasingly deranged father's messes. When the beautiful, charismatic Rebecca Saint John arrives on the scene as the new counselor at the prison, Eileen is enchanted and unable to resist what appears to be a miraculously budding friendship. In a Hitchcockian twist, her affection for Rebecca ultimately pulls her into complicity in a crime that surpasses her wildest imaginings.</p> <p>Played out against the snowy landscape of coastal New England, blending true noir and the eerie, unforgettable books of Shirley Jackson and Flannery O'Connor, this mesmeric, terrifying, sublimely funny debut novel enthralls and shocks, and introduces one of the most original new voices in contemporary literature.</p>
MCGLUE 2014 Fence (US)	<p>McGlue is in the hold, too drunk from the night before to be sure of name or situation or orientation - he may have killed a man. That man may have been his best friend. Intolerable memory accompanies sobriety. A sail on the seas of literary tradition, Moshfegh gives us a nasty heartless blackguard, a knife-sharp voyage through the fogs of recollection.</p> <p>McGlue was selected by Rivka Galchen as the first recipient of the Fence Modern Prize in Prose.</p>